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An amusing slip of the pen crept into the July number of the BULLETIN where, in an excellent article on Copyists' Privileges in European Museums, it is stated that "the Munich Gallery does not permit copies to be made of the 'Sistine Madonna' by Raphael."

Since when has the Dresden Gallery lost its most important painting?

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That subtle and elusive method of art expression through the monotype is most successfully practised in colors by a Southern artist, Charles Fagin, of whom I saw some excellent examples at Mr. A. Barel's place at 25 East 14th street, New York.

The artist paints his subject, landscape or marine, with oil on a zinc plate, on which the sheet is then laid and run thru an etcher's press. Of course only one impression can be taken, but the imprint, with the many accidental effects, produces a picture of great charm and beauty. These are among the best monotypes in color that I have thus far seen produced.

* * *

Chicago is to have an exhibition of the latest work of Leon Dabo. Before they left for the West I had an opportunity of seeing these new pictures and found that a decided step forward had been made over his work that was seen last winter in one of the New York Galleries.

These last paintings are more definite in pictorial quality. With the same ideas of light and tone there is greater distinctness of material form. Dabo has also widened his palette and with surer grasp introduces colors now of which formerly he fought shy—maybe, they did not yet appeal to him then. As ever his pictures excel in water and sky painting and in a feeling of space and bigness. It is surprising that no monotony is found in these pictures which suggest a wilful similarity of art expression.



NEW YORK, Sept. 17.

DAVID C. PREYER,

EDITOR COLLECTOR AND ART CRITIC.

Dear Sir:—In the controversy, pro and con, anent the Comstock raid on the "American Student of Art," you have expressed the only logical opinion and have taken the only ethical attitude possible.

Mr. Comstock did not attack the student's right to draw from the nude, but he did object, and rightly so, to the indiscriminate distribution of reproductions of drawings which, no matter how well or how badly drawn, were in themselves vile and objectionable.

If the offending number had been sent only to *bona fide* subscribers it would have minimized the harm done, but over eight thousand copies had been mailed indiscriminately prior to Comstock's raid.

"There can be," as you appropriately remark, "no question of art concerning these drawings." They are lewd and vile, and no parent, and I venture to add, no artist, would willingly permit his son or daughter to become contaminated by this exhibition of vulgarity and prurieny.

My congratulations, and those of every right-thinking member of the art community, are with you.

"ARTIST."